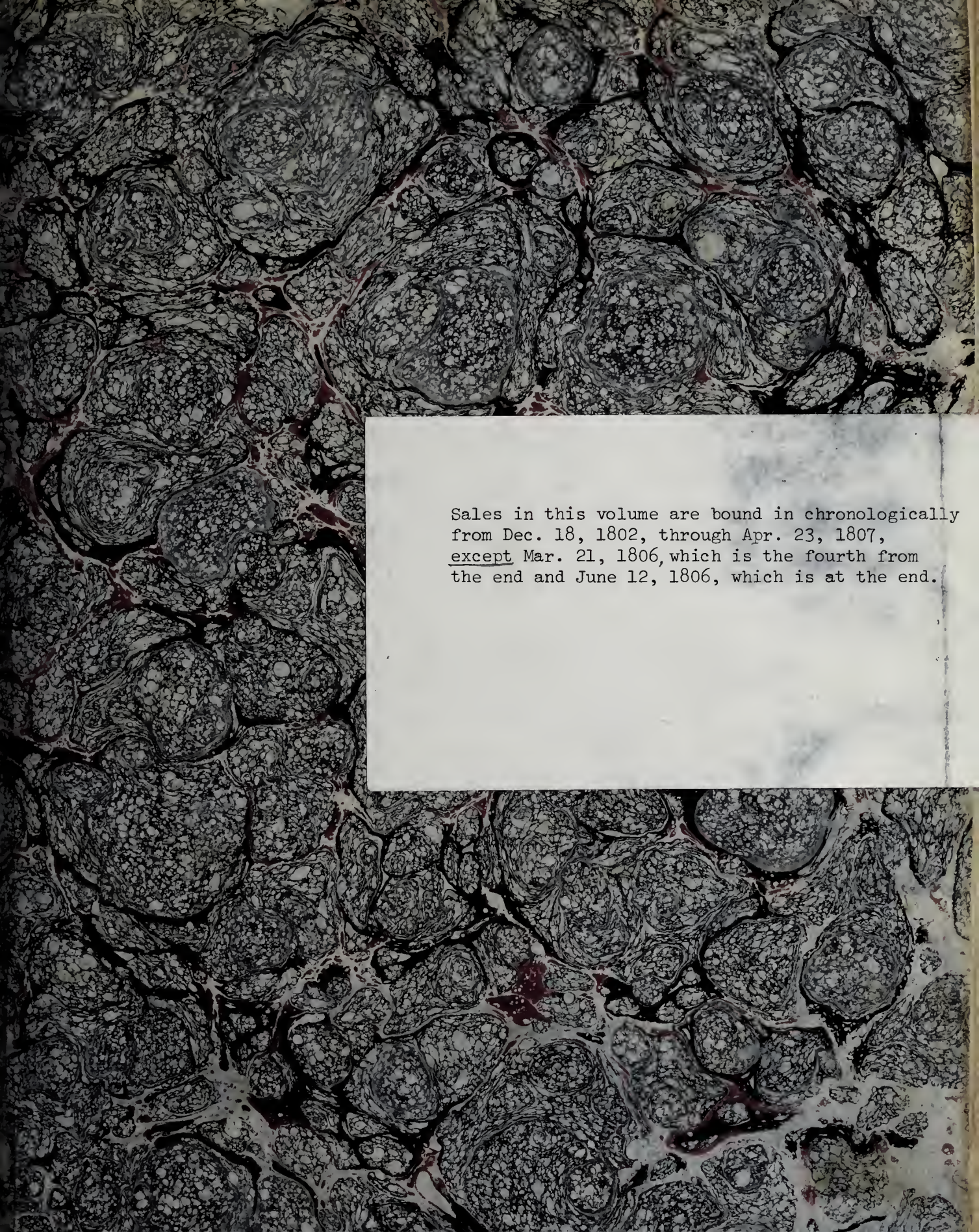


THE J. PAUL GETTY MUSEUM LIBRARY

The image shows a book cover or endpaper with a complex marbled pattern. The pattern consists of dark, swirling lines and shapes, creating a dense, organic texture. A central rectangular area is cut out, revealing a plain white surface where text is printed. The text is in a simple, black, serif font and is centered within the white area. The marbled paper is visible around the edges of the white area and in the background.

Sales in this volume are bound in chronologically  
from Dec. 18, 1802, through Apr. 23, 1807,  
except Mar. 21, 1806, which is the fourth from  
the end and June 12, 1806, which is at the end.





From the collection of  
William Sequier Esq.  
dec'd. - 1844. -

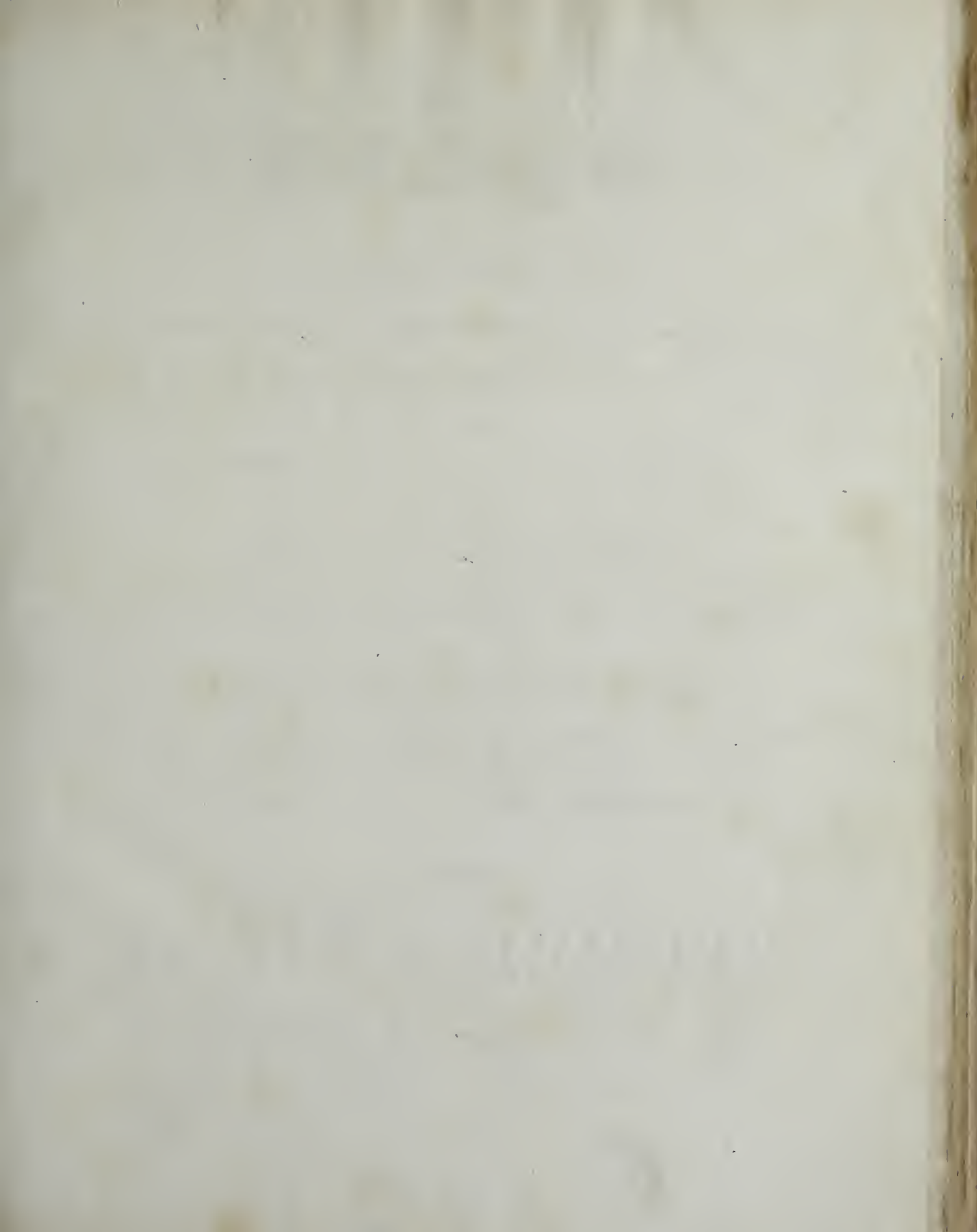
# Sales of Pictures &c

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- 4 .. 14 . 699 Netscher — Portrait of Queen Anne, Consort to William the Third.  
—highly valuable.
- 14 .. 3 . 100 W. Micris A Hermit—a highly finished admirable Performance.
- 43 .. 1 .. 101 Francesco Albani A Reposo, with the attendant Angels beautifully grouped  
in various positions, and happily introduced  
in an elegant and interesting Landscape.
- 18 .. 10 - 102 Robert — Tivoli—a grand Scene magnificently framed. The view  
highly interesting, and embracing great variety  
of Subject, judiciously treated.
- 37 .. 16 - 103 Barrett — A View in Wales, with Cattle and Figures, by Gilpin,  
Cipriani, and himself—delightfully dispersed  
in different parts of the Picture, part in the  
Foreground, part crossing in a Ferry-Boat—  
the time morning, and the whole performance  
most interesting.
- 84 ~~~~~ 104 Wilson — A most beautiful Performance—exquisitely painted—the  
figures animated, the distance tender and de-  
lightful, the *tout ensemble* admirable, in his best  
Italian Manner.
- 80 ~~~~~ 105 Gainsborough Figures on Horseback, in a Landscape, with Cows in  
the Foreground, and Village Church in the  
Distance; true to Nature, and British Scenery  
—a capital Performance.
- 26 .. 5 - 106 Slingelandt — An Artist, with his Easel and other accompaniments, a  
very high finished Performance, painted with  
all the neatness and Effect of Gerard Douw. *M<sup>r</sup> Taylor*

F I N I S .



THE  
CATALOGUE

OF  
ALL THAT WELL-KNOWN VALUABLE COLLECTION  
OF

Capital Paintings,

THE PROPERTY OF

THE LATE

*Most Noble the Marquis of Lansdowne,*

Which have long been considered as one of the great Ornaments

OF

Lansdowne House,

COMPRISING

THE BEST EFFORTS OF THOSE ADMIRED MASTERS;

RUBENS, CLAUDE,

LEONARDO DA VINCI,	NICOLO POUSSIN,	CANALETTI,
LUDOVICO CARACCI,	GASPAR POUSSIN,	PAOLO PANINI,
CORREGGIO,	PAOLO VERONESE,	REMBRANDT,
SALVATOR ROSA,	TITIAN,	ALBERT DURER,
GUIDO,	TENIERS,	JORDAENS,
GUERCINO,	BERGHEM,	GONSALVEZ,
VELASQUEZ,	VERNET,	MURILLO,
PROCACCINI,	BASSAN,	VANDERVELDT,
&c.	&c.	&c.

Which will be Sold by Auction,

BY

PETER COXE, BURRELL and FOSTER,

*By Order of the Executors, without the least Reserve,*

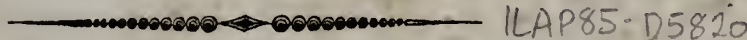
ON THE PREMISES,

LANSDOWNE HOUSE, BERKLEY SQUARE,

ON

Wednesday 19<sup>th</sup>, and Thursday 20<sup>th</sup> of March, 1806,

AT TWELVE O'CLOCK.



ILAP85-D5820

L# 7094

May be Viewed Two Days preceding the Sale, when Catalogues, at 2s. 6d. each, (without which no Person can possibly be admitted) may be had at the Lodge at Lansdowne House, and of Messrs. PETER COXE, BURRELL and FOSTER, 88, Pall Mall,

*insert*

245

1806  
Mar 19  
Locol

## Conditions of Sale.

- I. **T**HAT the highest Bidder be the Purchaser; but should any Dispute arise between two or more Bidders, the Lot or Lots, to be put up again and refold.
- II. That no Person advance less than Half-a-Crown. Above Five Pounds, Five Shillings; Ten Pounds, Half-a-Guinea; Twenty Pounds, One Guinea; and so on in Proportion.
- III. That the respective Purchasers give in their Names and Places of Abode, if required, and pay down immediately a proportionate Part of the Purchase Money after the Rate of Twenty Pounds per Cent. and pay the Remainder on or before the Delivery of the Lots purchased.
- IV. That the Lots shall be absolutely taken away within Three Days after the Sale, with all Faults, by whomsoever they were painted, under any and every Description, and at the Expence of the Purchasers.

And Lastly. That upon Failure of complying with these Conditions, the Money deposited in Part of Payment shall be forfeited: all Lots uncleared after the Time limited shall be re-sold by Public or Private Sale; and the Deficiency, if any, attending such Re-sale, together with all incidental Charges, be made good by the Defaulters at the present Sale.



THE PICTURES in this Collection, of which this Catalogue gives the Description, were the Property of the late MARQUIS OF LANSDOWNE; chosen with great Care and Judgment, and have long Ornamented the Walls of *Lansdowne House*, where they have attracted the Attention of the judicious Connoisseur, by their Excellence and Beauty: They are brought unsophisticated before the Public in their pure State, without even a Varnish to call forth those Beauties. They doubtless will be prized in proportion to their great Merit: Many of them are Matchless, deserving to be placed in the first Collections or Galleries in the Kingdom; AND WILL BE SUBMITTED WITHOUT THE LEAST RESERVE WHATEVER, TO THE CHOICE AND PURCHASE OF A DISCERNING PUBLIC.



A

# CATALOGUE,

&c. &c. &c.

**First Day's Sale.**

**WEDNESDAY, the 19th of MARCH 1806.**

- |           |   |   |                    |   |
|-----------|---|---|--------------------|---|
| £ 0' 0    | } | 1 | German . . . . .   | TWO Pictures, St. Francis, and the Portrait of Clovis. <i>Horton</i>  |
| 3 - 5 -   |   | 2 | Cipriani . . . . . | Female Figures with Cupids—a pair, uprights; painted from the Antique |
| 5 - - - - |   | 3 | Lemoine . . . . .  | Historical, and <i>Munch</i><br>. . . . . A Female Figure reclining.  |
| 11 " 11 " |   | 4 | Titian . . . . .   | Portrait of Aretin: <i>M<sup>rs</sup> Taylor</i>                      |

- 11 — 5 . . . . . View in Florence. *Mr Babb*  
 . . . . . A small Female Figure; an Oval.
- 3" 12" 6 Old Franks . . . . . Portrait of St. Lawrence. *Mr P. Coxe*  
 7 . . . . . Virgin and Child—a curious early specimen of the art.
- 10" 10" 8 C. Bega . . . . . An Interior—a Merry Making. *Mr Wilkinson*
- 2" 15" 9 Italian . . . . . Lot and his Daughters. *Mr Collins*
- 4" 4" 10 Rembrandt . . . . . A small Head. *Mr Jackson for Lord Mulgrave*
- 11" 11" 11 Guardet . . . . . View in Venice, an upright picture, representing the  
 Marriage of the Doge. *Lord Braybrooke*
- 9" 19" 6 } 12 S. Bourdon . . . . . Holy Family—small.  
 13 Stella . . . . . Virgin and Child—small. *Mr Collins*
- 8" 18" 6 14 Guardet . . . . . View in Venice—small
- 21 — 15 Moucheron . . . . . An upright Landscape in a Black Frame, in beautiful  
 preservation and singular clearness, the Figures  
 by Lingelback. *Mr Bryden*
- 7" 15" 16 Mazzuolo . . . . . The Saviour praying in the Garden—an early and curious  
 specimen of the art. *Mr Fopale*
- 2" 2" 17 Cornelius Jansen . . . . . Heads—a pair.
- 22" 1" 18 Berkheyd . . . . . A Landscape, with an antique Building, Cattle and  
 Figures. *Mr Wilkinson*
- 18" 7" 6 19 Ditto . . . . . A Ditto, Companion to the preceding Lot. *Mr Meyer*
- 5" 15" 6 20 A. Durer . . . . . Virgin and Child—small. *Mr Pinney*
- 19" 19" 21 Rubens . . . . . Conversation, a sketch—a group of beautiful female  
 figures. *Sir H. Rivers*
- 14" 14" 22 Zuccarelli . . . . . A small Landscape with Figures—painted with singular  
 spirit. *Mr Walton*

£ 2 0

11 .. 11 - 23 Dé Vlieger . . . , A Sea View—a beautiful grey tint pervades this interesting performance. *Mr Meyer*

8 .. 18 - 24 Mortimer . . . , A Sketch for a Picture of the same size, representing the Law-giver Moses. *Mr Pollock*

12 .. 12 - 25 Tintoretto . . . . The Marriage in Cana. *The Rev<sup>d</sup> Mr Turner*

3 .. 3 - 26 Jordaens . . . . Head of a Saint. *Lord Mulgrave*

13 .. 13 - 27 Zuccarelli . . . . A Landscape with Sheep and Figures—painted with equal spirit with Lot 22. *Mr Walton*

115 .. 10 - 28 Gainsborough : . . An animated and glowing Copy in small, of the celebrated Picture of Titian, being Portraits of the Cornaro Family, in the Collection of the Duke of Northumberland. *Mr Rogers*

27 .. 6 - 29 Steenwyck . . . . The Decollation of St. John—introduced in a grand architectural perspective of a prison. *Mr Walton*

32 .. 11 - 30 Serres . . . . . An animated Description of the spirited Action of the present Earl St. Vincent when Sir John Jervis, in the Foudroyant, capturing the Pegasus. *Marquis of Sandown*

30 .. 9 . 31 Ditto . . . . . Another Representation of the same Action, at a different Period of Time. *do*

6 .. 6 . 32 Gonsalvez . . . . . A Child Sleeping—small. *Mr Mitchell*

18 .. 18 - 33 Canaletti . . . . . An upright View in Venice, representing the Carnival. *Mr Meyer*

32 .. 11 - 34 Ditto . . . . . A Ditto View in Venice, companion to the preceding Lot. *do*

26 .. 5 - 35 Paolo Caliari Veronese Our Saviour entering the Temple—a beautiful cabinet picture, of extraordinary perfection. *Mr Mayfield*

58 .. 16 - 36 Weenix . . . . . Dead Game with large Dog in a Landscape—excellent. *Mr Mayfield*

194 .. 5 - 37 Velasquez . . . . . Portrait of a Knight of Malta—a picture of exquisite management and noble effect of execution. *Mr Beckford*

31 .. 10 - 38 Guercino . . . . . Representation of David with the Sling, going out to Battle.



- £ 10  
 63 — 39 Ludovico Caracci . Death of St. Francis—painted with his usual Judgment  
 and thorough knowledge of his art *Mr Brogden*
- 26 - 3 - 40 Francis Pourbus . The Portrait of the celebrated English Navigator, Sir  
 Francis Drake—an interesting and noble per-  
 formance of this extraordinary character. *Mr Walton*
- 15 .. 15 - 41 Guercino . . . . Female with a Lute—an animated performance of the  
 master, gracefully interesting. *Mr Taylor*
- 14 .. 14 - 42 Lagrenée . . . . Maternal Affection—a beautiful group. *do*
- 14 .. 14 - 43 John Van Eyck . . The Wise Men's Offering—a curious specimen of this  
 early time. *Mr Tresham*
- 33 .. 12 - 44 Albert Durer . . . A high finished Picture of the Offering of the Wise Men,  
 with a procession in the distance: accompanied  
 by two compartments representing the Nativity  
 and the Flight into Egypt. *do*
- 25 .. 4 - 45 Gaspar Poussin . . A Rocky Scene with Figures—executed with great spirit. *Lord W. Russell*
- 24 .. 3 - 46 Ditto . . . . A Landscape with Mountainous Scenery, and Goats and  
 Figures. *Mr Aremann*
- 80 .. 17 - 47 Rubens . . . . The Portrait of Sir Theodorc Mayne, Physician to Charles  
 the First—in the usual rich tone of coloring of  
 this master—capital. *Mr Koppner*
- 44 .. 2 - 48 Velasquez . . . . A Child in a Cradle; evidently an Infant of distinction,  
 and sweetly painted. *Marquis of Landown*
- 152 .. 5 - 49 Vernet . . . . A First Rate Cabinet Picture of this favorite and justly  
 admired French Artist.—The tremendous acts  
 of nature producing affecting scenes of extreme  
 distress, are seientifically and forcibly described  
 in this wonderful performance, with peculiar  
 feeling and energy, and stamp it as an extra-  
 ordinary production of the pencil, executed  
 with the happiest facility—it was painted in 1755,  
 when he was in full possession of all his great  
 powers. *Sir M. W. Wynne*

- 2.. 2 - 50 Poussin le M<sup>r</sup> . . . The Destruction of Troy, with the introduction of the Wooden Horse, and Meeting of Æneas with Anchises. *Murch*
- 28.. 7 - 51 Paul Potter . . . Pigs—painted with his usual truth and neatness, where high finishing does not destroy effect, but constitutes additional merit. *Lord W. Russell*
- 30.. 9 - 52 Old Palma . . . Mary's Lamentations over the Body of the Saviour, a Story told with great expression and feeling—a valued and important work of this respected master. *Mr Penney*
- 25.. 4 - 53 Hans Holbein . . . A Portrait.
- 59.. 17 - 54 Isaac Ostade . . . View of Scheveling, enlivened by a great variety of Figures judiciously introduced—an harmonious effect throughout. *Mr Ainsman*
- 22.. 1 - 55 Paolo Panini . . . Interior of the Pantheon at Rome, enriched with Figures and painted in his best manner. *Earl Grosvenor*
- 44.. 2 - 56 Luca Giordano . . . A much admired Performance of this Master's Pencil—painted by him with unusual vigor of colour and transparency of carnations; might vie even with Rubens for management; and is a proof of his great abilities and facility of execution. *Mr Parker*
- 194.. 5 - 57 David Teniers, Jun<sup>r</sup>. A Landscape and Figures, the Door of a Cabaret with the View of a Village and distant Country, painted in his forcible manner and rich effective stile of colouring—a celebrated picture from the collection of Monsieur Horion—the figures most capital. *Mr Mayfield*
- 48.. 6 - 58 Nicolo Poussin . . . A Repose of River Gods—a grand classical performance—finely drawn, and judiciously executed; presenting one of those favorite subjects, in the management of which this Artist stands unrivalled for taste and fancy. *Mr de Bligny*

- 144 . 18 - 59 Nicolo Poussin . . Venus and Cupid attended by a Faun—companion to the preceding Lot, evidently painted at a time when he was contemplating and felt the colouring of the Venetian School. *Mr Mayfield*
- 132 . 6 - 60 David Teniers . . Figures in a Landscape.—The Entrance of a Village with a harvest scene occupying the middle ground, the labourers reaping and binding up the sheaves; giving an animated representation of that time of the year, when abundance gladdens the heart of man, and enlivens the appearance of Nature by the bounty of her own produce—the figures exquisitely beautiful—the deserved companion of Lot 57 *Mr Mayfield*
- 105 - 61 Jordaens . . . . The Fable of the Satyr Blowing Hot and Cold.—The surprise of the Rustics expressed with great spirit—a perfect Comedy on canvas, where the whole Dramatis Personæ fill their parts with propriety; and a rich glow of colouring is thrown over the whole, in the happiest stile of judicious art, to give the tale full effect, and heighten the powers of graphic eloquence—a first rate performance. *Lord Hampden*
- 320 . 5 - 62 Rubens . . . . A grand Landscape; scene, the Sun setting in fervid Heat, darting its fierce Rays from behind a Wood, in that richness of vivid splendor that art can seldom describe, and none but the daring hand of a great Painter would attempt to accomplish—it almost dazzles the eye to look at it. To appreciate Art properly, Nature must be under-

stood in all her forms; and those who have thus read nature, must admire Rubens, and pronounce his eulogium in the gratifying contemplation of this wonderful performance, and covet the possession of this most extraordinary production.

- 63 Apollodoro Caravaggio The Adoration of the Shepherds—a noble gallery picture.
- 16.. 16 - 64 Raphael . . . . St. Michael and the Dragon—an admirable Copy of that renowned performance. *Sir A. Munn*
- 13.. 13 - 65 Rubens . . . . Venus and Adonis—a grand and noble composition, full of all the glow of the great Master's mind. *Mr Broder*
- 52.. 10 - 66 Ludovico Caracci . Lot and his Daughters—a combination of the graceful and grand—in the highest principle of the art, the delightful figure on the left hand of the Picture, equal in design to Raphael; the character of the father, the attitude of the female on the right hand, are all judiciously correct in the detail, and the whole admirably composed, while a sweet chasteness of color without monotony, force and variety without gaudiness, stamp it as a performance of the first importance of the famed Caracci, and deserving a distinguished situation in the first gallery in the kingdom.
- Lord Mulgrave*
- 67 Lucas Cortonensis . The Circumcision—a noble gallery picture, treated with great propriety—the perspective admirable.

IN THE HALL.

*Beautiful Copies from Murillo, being Correct Representations of celebrated Pictures by that great Master, at Seville in Spain.*

- 7.. 17.. 6 68 . . . . . The Vision of a Male and Female Saint, with the Virgin and Infant Saviour in the Clouds, a legendary Subject. *Mr Collier*

*L. S.*

*7. 7. 69. . . . . The Patriarch Abraham entreating the Angels to enter his Cabin. Mr Lushington*

*14. 3. 670. . . . . The Return of the Prodigal Son. Mr Lee*

*21. 71. . . . . The Saviour healing the lame Man at the Pool of Bethesda. Mr Lushington*

*End of the First Day's Sale.*

## Second Day's Sale,

THURSDAY, MARCH the 20th, 1806.

£ 22

- 5.. 5 - 1 Vernet . . . . . **A** Small upright View of Tivoli. *Rev<sup>d</sup> Mr Turner*
- 5.. 10 - 2 Raphael . . . . . A Copy of the celebrated Picture of the Holy Family, in  
the possession of the Marquis of Stafford.
- 6.. 6 - 3 Hemskirk and . . . . . } Drolls, Exterior and Interior.  
P. Breughel . . . . . }
- 11.. 4 - 4 German . . . . . The Virgin and Child with St. John—in a center, sur-  
rounded with beautiful flowers, on copper,  
without a frame.
- 9.. 19. 65 Schidone . . . . . Charity—after.
- 3.. 13. 66 Guido . . . . . Joseph and his Mistress—after.
- 30 - 9 - 7 S. Ruysdael . . . . . A Flemish Fair.
- 17.. 6. 68 Breughel and . . . . . } Moses Striking the Rock—a highly finished and elaborate  
Old Franks . . . . . } performance, replete with merit.
- 7.. 17. 69 Dominichino . . . . . Sybil—after.
- 5.. 5 - 10 Guercino . . . . . Sybil—after.
- 12.. 14. 61 Lucas Van Leyden . . . . . Portraits.

- 5.. 5 - 12 . . . . . Autumn—an allegorical.
- 13.. 13 - 13 Peter Wouvermans . Our Saviour calling to St. Peter.
- 5.. 15.. 614 Poussin le Mer . . . Historical Subject—with figures, buildings, and sepulchral monument.
- 21 — 15 Vandyck . . . . . Head of an Old Man.
- 53.. 11 - 16 Vernet . . . . . Moonlight.
- 13.. 13 - 17 Teniers . . . . . A Group of Figures—a small upright.
- 42 — 18 Both and Bauduin . Landscapes and Figures—a pair.
- 16.. 16 - 19 Procaccini . . . . . The Sacrifice of Isaac—a sacred historical subject, admirably painted.
- 12.. 12 - 20 Vandyck . . . . . Sleeping Child—a study, deliciously coloured. *Mr Holwell Carr.*
- 6.. 6 - 21 Rothenhamer . . . . . The Death of St. Cecilia.
- 15.. 4.. 622 Zuccarelli . . . . . An upright Landscape with Figures Dancing—a spirited performance.
- 10.. 10 - 23 Ditto . . . . . Ditto, the Companion, with Figures, Sheep and Waterfall.
- 6.. 6 - 24 Corregio . . . . . Venus and Cupid, whole-length Figures, a copy from the celebrated picture of Venus and Cupid, one of the most admired productions of this great master.
- 52.. 10 - 25 Gainsborough . . . Landscape and Figures—there are very few performances of this English Artist in this stile of composition, and is the more valuable from being the more singular and rare. *Sir M. W. Wynne*
- 53.. 11 - 26 Giacomo Bassano . Christ driving out the Money Changers—told with his usual effect of color, and propriety of management throughout.
- 21 — 27 Carlo Maratti <sup>30</sup> . Copy of the celebrated Picture by Corregio, of the Marriage of St. Catharine. *Mr Mitchehill*
- 21 — 28 Paolo Panini . . . . . A Pair Ruius and Figures, clear and brilliant.

- 33.. 12 29 Salvator Rosa . . . A Banditti in the midst of rude solemn Scenery—a small picture, painted with great spirit
- 14.. 14 - 30 Watteau . . . . . A Conversation. *Earl Grosvenor*
- 26.. 5 - 31 Rubens . . . . . Portrait of his Wife—brilliant.
- 12.. 11. 6 32 Weenix . . . . . Ruins and Figures. *Mr Mathewson*
- 25.. 4 - 33 Rubens . . . . . A Sketch—allegorical. *Earl Grosvenor, now L<sup>d</sup> Melbourn*
13. 1 - 34 Hondicooter . . . Foreign Ducks and Poultry, in a Landscape, painted with great sweetness of effect and lightness of pencil—capital.
- 21 — 35 Carlo Maratti and Marie de Fiori . . . Boys with a Festoon of Flowers—a combination of excellence in their different lines of painting, happily managed throughout. *Mr H. Hope*
33. 12 - 36 Ditto . . . . . Ditto, the companion to the preceding Lot, of equal merit in every respect.
- 58.. 16 - 37 Albert Durer . . . Uriah conveying the Letter that led to his Destruction.
44. 2 - 38 Paolo Panini . . . An Outside View of the Pantheon at Rome, with other Antient Buildings—in his best manner.
- 12 — 39 Leonardo da Vinci . Pandora—painted with all the delicacy so much admired in the works of this extraordinary master, a performance of great consequence and value.
194. 5 - 40 Vernet . . . . . A grand View of the Sea Shore in the Mediteranean, enriched with Buildings, Shipping and Figures —painted purposely by this esteemed master for the late Marquis of Lansdowne, and was ever regarded by him as oae of the great ornaments of his Collection—the price paid to the Artist was 500 Guineas.
- Earl Grosvenor*
- 225.. 15 - 41 Berghem . . . . . An upright Landscape. The View of Tivoli, with Cattle and Figures, an admirable work of this admired artist, treated with sublimity, in the rushing of the impetuous Waters; happily executed.
- Mr H. Hope*



*L 27*

236. 5-42 Vernet . . . . . A Land Storm—a grand mountainous scene, enriched with Figures and rushing Waters, painted as a companion to Lot 40, held in equal estimation by the late Marquis of Lansdowne, and for which the Artist had the same price as for the former picture—a noble performance.

37. 16- 43 Salvator Rosa *20.* An Incantation—treated with that singular boldness of thought and execution that marks the great works of this extraordinary master—it is full of energy and terrific excellence.

*Marquis of Lansdowne*

493. 10 - 44 Gaspar Poussin . . . A Land Storm—That well known picture, formerly in the Possession of Mr. Delme, painted with infinite boldness and effect, harmonious in color, and rich in execution and management. The marks of the passing storm is finely expressed by the tree broke asunder in the foreground, while the awfulness of the dreadful gloom is admirably contrasted by the clearing of the horizon in the distance. The Figure by Nicolo Poussin.

*Mr Birch*  
*since sold to*  
*Mr Angerstein*

131. 5 - 45 W. Vandevelde . . . A Brisk Gale, with a rolling Sea, painted with great vigor and thorough knowledge of that Element, in which he took so much delight—a capital performance. The Boats and Figures admirable.

194. 5 - 46 Gaspar Poussin . . . A beautiful Landscape of this favorite and extraordinary Master, which was also a principal ornament in M. Delme's collection. Nothing can exceed the beautiful tranquillity of this scene, in the happy effect of light and shadow in the receding distances, or the delightful tenderness of the remote mountains—it is the perfection of his Art. The Figures by Nicolo Poussin.

- £ 10*  
*194 " 5* — 47 Leonardo da Vinci . An upright Picture, representing the Virgin, the Infant Saviour, St. John and Elizabeth—judiciously grouped and chastely coloured—capital.  
*Lord Suffolk*
- 546* — 48 David Teniers Jun. . A Landscape with Building and Figures, in which he has introduced the Portraits of himself and his Wife, in conversation with a Gardener; and has given the representation of his own Castle in the back ground, across the water.—It is not the first impression only, but the contemplation of a fine picture that discovers its great merit, and every moment's contemplation of this extraordinary performance will point out new merits, and bring forth fresh beauties.—The principal figure is a master piece of perfection, in management, colour and execution, happily uniting with the other Figures, while the sweet stillness of rural scenery, is inimitably beautiful—most capital.  
*Earl Grosvenor*
- 42* — 49 Correggio . . . . The Holy Family—rich in color, and excellent in composition.
- 115 " 10* — 50 Murillo . . . . A Laughing Boy—deliciously treated in every part—one of those performances so rare to be met with, and in his best stile of perfection.  
*Sir F. Baring*
- 105* — 51 Murillo . . . . Portrait of a Girl—treated with the same tone of harmonious coloring as the preceding Lot, to which it is a companion, in the same happy effect of management.  
*Mr Acraman*
- 540 " 15* " 52 Stewart . . . . A whole-length Portrait of that celebrated character, General Washington, late President of the United States of America.

*A 212*

267. 15. 53 Berghem . . . . A Morning Scene in an interesting Paysage—a most

*Mr Birch*

beautiful performance of this inestimable Painter, in which he may be said to have vied with the great Claude for air, vapor and clearness of atmosphere, animated by his own superior talent in the display of groups of Cattle and rustic Figures, introduced with all the charm of his incomparable pencil, in his first stile of perfection and beauty.

267. 15. 54 Ludovico Carracci . The Sybilla Libica—a noble composition of this renowned

*Mr Beckford*

painter, grandly composed with all the mind of Michael Angelo Buonaroti, and chastely colored.

535. 10. 55 Claude Loraine . . Evening. One of those enchanting scenes that Claude

*Sir W. W. Wynne*

alone could paint, and which no artist could equal. The true and beautiful representation of Nature in a sea prospect, with a delightful middle distance, breaking the horizon, by the rich foliage of intervening trees on a small island, enlivened with ships in various positions; nothing can exceed the charm of the whole scene; the rays of the setting sun play delightfully on the surface of the ocean; the waves appear in motion impelling each other forward in endless succession, no less actuated in appearance by the influence of the tide, than by the effect of a steady refreshing breeze, tempering the atmosphere; while the judicious introduction of figures in the foreground penciled with singular effect, (conveying in forcible language, the simply affecting story of St. Paul carried into bondage,) produces an additional charm, and arrests the mind at one and the same time, with sympathy, and general admiration of this great painter's abilities in this incomparable display of his extraordinary powers.

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— 56 Nicolo Poussin . . . A Reposo. *Earl Grosvenor*

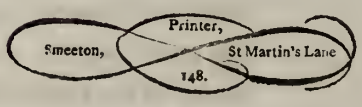
The Virgin, infant Savior and Joseph—Words cannot do justice to this extraordinary performance. The group of interesting angels, who “joyful about them and around them play;” the graceful simplicity of the Virgin; her expressive countenance; the animation of the Saviour, gratified with the respect and attention paid him; the venerable appearance of Joseph; the delicate tone of coloring and sweet sobriety that pervades the whole, stamp it as a work of the very first perfection.

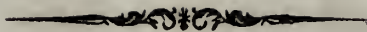
840

— 57 Rubens . . . . . *Earl Grosvenor*

The Adoration of the Magi—a most magnificent work of this renowned master. In originality as unquestionable as it is great in design, and splendid in execution. This picture was painted for the Altar Piece of the chapel of the White Nuns, at Lovain, and was ever esteemed on the Continent as of the highest excellence of his great art, universally admitted to be every touch from his own pencil, and now displays itself as a commanding effort of his art, in the same pure and brilliant state in which it originally came from the palette of this wonderful painter: It presents itself, a composition of thirteen figures as large as life, judiciously grouped, where each figure is almost of equal consequence, without subtracting from the grand principal design, the representation in sweet Simplicity of the Divine Infant Saviour in the care of the Virgin. Art cannot go higher.

F I N I S.





IT is again repeated that this Valuable Collection of Pictures is brought before the Public, *speaking a plain unvarnished Tale*, in the same unsophisticated state, in which they came into the hands of the EXECUTORS, in whom the Property is vested; AND THAT BY THEIR STRICT INJUNCTION, EACH PICTURE, WHATEVER MAY BE ITS IMPORTANCE, WILL BE SUBMITTED TO THE CHOICE AND PURCHASE OF A DISCERNING PUBLIC, WITHOUT THE LEAST RESERVE WHATEVER.



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